



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ally a *Leibverwandter*, in student parlance) of the culprit rises and calls the attention of the *lohes Praesidium* to the fact that "—paukt sich aus dem einfachen B.V. in die Bierehrlichkeit über, wer paukt mit?" The *pauken* consists then in the dishonored student's drinking a half or whole glass of beer instantar, as the friend may see fit to demand. Kluge mentions this very common use of the word in student circles neither in the body of the book nor in the vocabulary. Nor does he notice the use, peculiar to the *Kneipe*, of the words *steigen* and *fallen*, which the chairman uses as a sort of "Kommando" at the beginning and close of each song. After the cord has been struck on the piano, the chairman rising shouts, "das Lied steigt," then, on taking up the last stanza of the song, "das Lied fällt."

Many of the familiar expressions now used everywhere in Germany in card-playing owe their extensive use in the *Umgangssprache* to the students, who, it seems, took up the words from *Rotwelsch*, or the *Gaunersprache*. On p. 59 f., Kluge remarks in speaking of the influence of *Rotwelsch* upon the academic language:

Neben dem Latein und der Theologie ist das Rotwelsch eine Quelle der Studentensprache. Wir kennen diese Gaunersprache seit dem 14-15. Jahrhundert aus reichhaltigeren und vielseitigeren Aufzeichnungen als die Burschensprache; für jedes Jahrhundert stehen uns rotwelsche Wortmaterialien zu Gebote und wir sehen überrascht, dass manche später als studentisch verzeichnete Worte zuerst Gaunerworte des Rotwelsch gewesen sind *Blech* wird für 'Geld' schon in Corn. Gessners Mithridates 1555 als rotwelsch verzeichnet und *pumpen* erscheint zuerst in der rotwelschen Grammatik von 1755, dann erst 1781 und 1795 in studentikosen Wörterbüchern Am Schluss des 18. Jahrhunderts tritt *mogeln* in studentischen Wörterbüchern und in Fischers komischer Burschiade von 1781 auf; aber es ist Judenwort und bezeichnet eigentlich das Beschneiden, Einkneifen der Karten zum Zweck des Betrügens."

Here it would have been in place for Kluge to call attention, at least in a foot-note, to several other words used at cards, which are not explained in the usually accessible dictionaries. These words are especially *mauern* (cf. Engl. 'to hedge'); that is, to hold back, or refuse to play a hand to the best advantage in *Skat*; *wimmeln*, *einwimmeln* (to throw the

heavy or counting cards on a partner's trick); *Vosen* (or *fauxen*; French *faux*?), a term applied to all spot cards below the ten-spot. It may be that all the words just mentioned are of some other than academic origin, but their general use by students at the present day, even more than by any other class of German society, and the fact that they are not to be found in other dictionaries of the German language, would seem to call for at least a notice in a work that deals especially with the *Studentensprache*.

However, after all has been said about the few weak points of the book, it is a splendid specimen of the author's painstaking scholarship; and it is moreover a perfect storehouse of interesting information for the student of German. No lexicographer of the German language can hereafter fail to make large use of it in the preparation of a complete dictionary.

W. H. HULME.

Western Reserve University.

CORRESPONDENCE.

THE AUTHORSHIP OF FLAMENCA.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—On page vi of his introduction to the novel *Flamenca*, Paul Meyer writes as follows:

"En admettant même que les faits accéssoires du roman puissent n'être point dépourvus de fondement, il restera encore une assez belle part à la fantaisie. Et d'abord, le procédé ingénieux que Guillaume imagine pour converser avec sa dame est une conception que je revendique pour notre romancier. Aussi loin que s'étendent mes informations, je ne vois point que personne s'en soit avisé avant lui, ni après."

The ingenious proceeding alluded to refers to a dialogue taking place between Guillaume de Nevers and Flamenca, the principal characters of the novel. Lord Archimbaut, count of Bourbon and Flamenca, are husband and wife. Archimbaut is jealous of his wife and resolves to keep her a close prisoner in a tower. Only on high feast days will he allow her to go to church to hear mass. Guillaume de Nevers, who comes to town, learns of Archimbaut's cruelties to his wife; he will seek to gain

Flamenca's confidence and in this way punish Archimbaut for his misdeeds. To this end he succeeds in getting himself installed as clerk of the church, and when Archimbaut and Flamenca come to hear mass, he shows them to their pew. Flamenca is not a little surprised when she hears Guillaume say "Alas!" She is however so closely guarded by her husband that it is impossible for her to speak a word to Guillaume, and one whole week must elapse before she can again come to church and see him. In her endeavors to explain the reason for the 'Alas!' she concludes he is some person seeking to comfort her, and the following Sunday on entering into the church and on being led to her pew by Guillaume, she asks "What troubles you?" A word, a syllable is all they can say at a time; and their conversation continues in that way until at last they come to some understanding. Grouping together the different parts of the conversation, we constitute the following dialogue: *Guillaume*. Ailas! *Flamenca*. Que plans? G. Mor mi. F. De que? G. D'amor. F. Per cui? G. Per vos. F. Qu'en puesc? G. Garir. F. Consi? G. Peir gein. F. Pren li. G. Pres l'ai. F. E cal? G. Iretz. F. Es on? G. Als banz. F. C'ora? G. Jorn bren e gent. F. Plas mi.

With this, compare the last two stanzas of a poem by Peire Rogier, p. 82, Bartsch, *Chrestomathie Provençale*. The coincidence in spirit and in word even, between the *Flamenca* dialogue and Rogier's poem is most striking. There is no positive evidence telling us when Peire Rogier was born or when he died—at least, not so far as I have been able to find out. Diez says that P. R. was born about 1160-80; a bit of a biography we have of the poet would at least point to the conclusion that he must have been a man at least forty years old when he died, for there is internal evidence in his poetry which proves to my entire satisfaction that no younger man could have written it. On the other hand, we are told that *Flamenca* was written during the twelfth century, perhaps the early part of the thirteenth, not later than 1220 according to some, yet according to others, possibly as late as 1250. *Flamenca* may, therefore, have been written during the life-time of Peire Rogier.

Paul Meyer undoubtedly knew this poem but perhaps he had forgotten it when he wrote his introduction to *Flamenca*. Who is the author of *Flamenca*? According to Paul Meyer, one of the numerous troubadours who, during the thirteenth century, wandered about under the name of *Bernard*. And why? Oh! because the author of *Flamenca*, after eulogizing the character of his hero, *Guillaume de Nevers*, gets angry with him because he loves *Bernardet* not enough. It is true, to hold off a storm of criticism arising from such assumption, P. Meyer adds that his hypothesis is based on such uncertain ground that it would be useless either to attack it or cling to it.

Is there not at least as much, perhaps more reason to surmise that Peire Rogier and the author of *Flamenca* look very much alike?

THÉODORE HENCKELS.

Middlebury College.

A CORRECTION.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Among the quotations relative to the misplacement of *only* printed in MOD. LANG. NOTES, for March, 1895, there is the following misquotation: "'... the diffidence which becomes a judge who has only heard but one side.' Macaulay, *Bertrand Barère*."

The presence of the *but* in this passage leads me to compare the supposed quotation, as cited in MOD. LANG. NOTES, with the text of Macaulay's essay as printed in an edition of his miscellaneous works at hand. In the essay on "Barère's Memoirs," as there printed, the passage appears in this form:

"... the diffidence which becomes a judge who has heard only one side."—"Critical and Miscellaneous Essays by T. Babington Macaulay, New and Revised Edition" (D. Appleton and Company, New York, 1879), vol. v., p. 151.

Accepting this text as probably correct, we see that the *but* in the citation is intrusive and that *only* is misplaced. It is this second error that I am especially anxious to point out and correct; for the corrupt passage was ranged by me with quotations illustrative of the fact that a certain collocation of *only* often censured by critics, as involving a misplacement, is so